

tumes of both and the sedate quality of the Czech dances rendered their offerings pleasantly charming.

It would honestly require many more pages to write up in greater detail the contribution of all groups. It, indeed, is a most wonderful thing. The only annual opportunity for groups from all over the United States to congregate and see what others are doing in far flung corners of our wide and wonderful land. Everyone deserves praise for the sacrifice they expend to bring groups to the festival, but it is worth it. A rousing toast goes to the one and only Sarah Gertrude Knott and all her co-workers as well as to the Associated Retailers of St. Louis who sponsored the National festival once again.



JOSE LIMON GROUP IN MAGNIFICENT DANCE CONCERT

Emil Carl Zunker

Jose Limon, the country's outstanding modern dancer appeared at Mandel Hall, University of Chicago on Feb. 21st with his company of dancers in a superb program of dances choreographed by Limon and Doris Humphrey. Limon, a powerful dancer as virile in movement as in build, possesses a rare quality of mysticism and pantherish brilliance of movement. Opening the program with "Invention", choreographed by Doris Humphrey to the score by Norman Lloyd, a thoroughly modern pattern of interesting exercises and elevations which displayed the physical talents of Mr. Limon, Betty Jones and Ruth Currier to perfection.

"La Malinche" choreographed by Jose Limon was told brilliantly and dramatically with Pauline Koner starred as the Indian princess; Jose Limon as the Indian betrayed, and Lucas Hoving as the cross-bearing blond conqueror. Pauline Lawrence's effective costumes were perfect for the stark, dark haired princess; the brooding, tortured Mexican Indian and the Conquistador.

"The Story of Mankind", from the cartoon by Carl Rose with choreography by Doris Humphrey is blithe comedy cleverly sketched with male and female characters shivering from the primitive cave to dancing in the penthouse and back to the sheltering cave with amusing stop-overs at a Greek palace, medieval castle and brownstone house. Pauline Koner and Jose Limon romped thru the gay, crisp gestures and steps with clever imagination and humor.

"The Moor's Pavanne", a powerful ballet climaxed the program, bringing the perfection of Jose Limon, Lucas Hoving, Pauline Koner and Betty Jones together in the smouldering intensity of Variations on the Theme of Othello. The Moor, portrayed by Limon, as a proud, tortured and passionate figure in this drama of treachery. Miss Koner's expert and brilliant dancing and dramatic presence reached new heights in her role of Emilia; Lucas Hoving was a volatile Iago with brooding intensity, and Betty Jones ethereal in white as the fragile Desdemona, the Moor's wife. Simon Sadoff accompanied at the piano.

THE CIURLIONIS ENSEMBLE

Chicago's Civic Opera House, which seats about 5000, was packed and hundreds were turned away on April 16th when the Ciurlionis Ensemble presented its

first concert in Chicago. The group of 50 costumed singers, dancers, and musicians presented a bewitching scene to be remembered for a long time. Their songs were captivating, their dances animated and their music was beyond our imagination. A dozen "kankiēs" as many "Skuduciai" (pipes of pan), "Dūdėlės" (reed pipes) "Dudos" (huge six-foot hollow pipes made of birch bark) and Ožragiai (ram horns) were used. When these instruments were played it produced a quality which took one to far off India or ancient Hellas. The singing was unassuming and of captivating charm. Their Mill song was unusual — a glorified "Old MacDonald Had A Farm", rather robust, but picturesquely and quite a contrast to the other pastoral or plaintive songs. The dances were extremely virile and exhilarated. All dances were folk dances but choreographed for stage-concert purposes so that they took out of them any resemblance to the folk versions and dressed them up to such an extent that they were no longer dances which almost anybody could do, but dances to be performed by only the select and highly trained few. The leaps were ala Nijinsky. The basic step of Žiogelis was substituted with running steps and a head movement related to the Hindu-Javanese. Ruguciai (The Rye Field) was danced at such a terrific speed that it seemed strange to believe that one should ever cut rye as if he were chopping wood. Even wood could not be chopped at such a speed regardless of herculean strength of the wood chopper. Their Malūnas and Blezdingelė were the only dances that still bore relationship to the folk dance. All other dances, true, excellently and (to use the term without exaggeration) astoundingly performed, were nothing but stage acrobatics of a Ted Shawn group. High Class, and as such the Don Cossaks have nothing on the Ciurlionis group. They are as good and even better than any touring group from ever seas yet seen in this country, and certainly much more unusual.

AUSTRIAN GOODWILL SPLENDID

During the past year a group of Austrian students from Vienna university, were touring the United States and Canada. The students were chosen from various Austrian provinces and during their tour they presented the folk songs and dances from those provinces, wearing the various regional costumes. The purpose of their trip was to acquaint America with the folk ways of Austria and to extend their offerings of friendship and goodwill. The students are well educated and have winning personalities, and with their ability to present a wonderful program they find no difficulty in creating goodwill with excellent results. The director of the tour is Dr. Oskar F. Bock, lector of the Vienna University, and Dr. Susanne Polsterer is the production manager.

The program was gay and representative of all of Austria, including Vienna as an entity in itself. The singing was under the direction of a very capable young man, Felix Molzer who is also the director of the famous Vienna Boys Choir which toured the United States in 1949. The songs were choral, duets, quartets, solos, men or women only — a wide variety. A song that made a hit was the one about milking the cow, extremely clever, which provoked laughter. The hit of the entire presentation was Vroni Stoeckl who, with her sweet personality and out of this world yodeling swept the audience off their feet. Jakob Eberl was a regular show stealer with his clever antics while yodeling, singing and dancing, a regular minstrel. Peter Feiersinger excelled with his harp renditions. His occasional clangs with his mouth

which produced a sound as if castanets were beaten together, was something new in the art of self accompaniment. There were also excellent accordionists, violinists and guitarists as well as pianists. Some of the students have a knowledge of manipulating as many as five different instruments.

Their dancing, under the direction of handsome Walther Weber, contained all the jollity and lack of inhibition of a care free "lustig" people. It consisted mainly of precise but free Shuhplatters, Laendlers and Steirishe dances. Their Steirishe, particularly the Dreisteirer, were forms of amazing hand twists and entanglements into, what seemed, impossible knots, yet they manage to disengage themselves without the need of releasing the hand hold. The Platters were virile and oafish and the typical "horsing around" which Shuhplatters require. There was also a Hungarian Csardas presented by one couple which, in reality, was a medley of Hungarian short couple dances of the Burgenland province where many Magyars live.

The happy and gay scene changed toward the end to a Viennese locale, a wine garden, to be exact. The girls wore evening-gowns and the men uniforms. The atmosphere was polished and suave ("svelte" in comparison with the previous scenes). It was beautiful, but it required a complete transposition of the mood, from the gay and carefree to a subdued and dreamy Danube and Strauss Waltzing. According to my humble opinion, excellent as this scene was, it was misplaced. A scene like that should be in the beginning of the program. It is easier to transport the people from dreamy mood to a hilarious one than the opposite which seems to act as a let-down, inspite of the excellence of the material. Nevertheless, those who saw the Austrian students perform, will remember them for years to come and these same people will be Austria's friends for ever. VFB

SQUARE DANCE SUMMER SCHOOL

We are pleased to announce the organization of a summer school in Square and Couple Dancing, to be held at Brundage's Country Barn, July 9th to inclusive.

The curriculum will cover such subjects as Style and Technique in Calling, Methods of Teaching Square Dancing, Advanced Square Dancing, American Couple Dances, Methods of Teaching Couple Dances, and Comparative American Regional Dance Forms. Material which has previously been available to callers and teachers only in the West will be covered in this curriculum. An authoritative faculty, drawn from all over the country, will include Rickey Holden (San Antonio, Texas), Olga Kubitsky (Hunter College, N. Y. C.), Frank L. Kaltman (Stepney, Conn.). All are recognized specialists, with (Folkraft Records, Newark, N. J.), and Al Brundage considerable reputation in their various fields.

Proximity to famous Lake Candlewood and other recreation areas will make this one of the most pleasant of this year's summer schools.

Registration will be limited to forty-eight men and forty-eight women. Tuition is \$30.00 for the week; arrangements for room and board can be made. For further details write to:

BRUNDAGE'S COUNTRY BARN
P. O. Box #176
Stepney, Conn.

THE JOHN GARDNERS

Green Bay's popular caller, Mr. John Gardner and his wife, Mrs. Gardner will again conduct the leadership work on Folk and Square dances at Camp Susan, Summit Lake, Wisconsin. The camp is to take place during the last week in June.



Jugoslavia's dictator Tito is shown doing the Kolo during his pre-election tours through Dalmatia, Yugoslavia's coastal region. (Acme per "Naujienos")

THE WEDDING KOLO IN SERBIA

Mr. Fred Sparks, a reporter for the Chicago Daily News, described his experience while attending a wedding in Yugoslavia. Though the article was written in a humorous style, many quaint customs were described. His account of dancing the groom to the church is interesting.

"I'm told (says Fred Sparks) by his dozen boyhood buddies: 'You're a friend of the bridegroom. We must dance and drink him to church.'

A semicircle is formed — me trapped by two Serbian Samsons. Arms are placed around neighbors' shoulders.

Each man's pockets bulge with glasses or seltzer siphons or wine bottles.

The "Kolo" begins, a mixture of a college snake dance and the late Bill "Bojangles" Robinson's wildest tapping. The well-oiled accordionist leads us like the Pied Piper. We dance around, ahead and beyond Miko (the bridegroom).

When I slow the boogie beat of my feet a Serbian Samson wacks me on the back, dislodging ribs, and asks: 'Aren't you a friend of the bridegroom?'

Near the Serbian Orthodox Church I clearly note six similar parades led by gold-capped angels and tailed by "kolo" kids."

CORRESPONDENCE NOTE FOLDERS BY TREONIS

Our popular artist of Lithuanian folk dance poses printed a supply of correspondence note folders. The cover for the folder carries the swing of the Lithuanian Harvest dance "KUBILAS" (The Tub) and below it are the complete, two hand arrangement notes for piano music. The inside folder has ample room for a lengthy message. The folders come with envelopes. The folders will be sold at 5¢ a piece or 50¢ per dozen and may be obtained from V. F. Beliajus, 1028 E. 63rd St. Chicago 37, Illinois.